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Taylor Clarifies ITA Position

Says Time Will Decide Whether Indie Councillors Best Choice

"The ITA will not endanger industry unity in wartime by insisting on what it considers to be a more equitable state of affairs."

This statement was made by N. A. Taylor, president of the Independent Theatres Association, as part of his reply to a question about how his organization had received the answer of R. C. McMullen to its protest. The ITA had forwarded a resolution to Mr. Stewart protesting that the present Indie delegates on the Advisory Council were not truly representative.

"Certain delegates with limited

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Fewer Westerns Being Planned

The day of the low-budget western is drawing to a close, Hollywood reports reveal. After thirty years of plentiful horse opera drama the small-scale ones face a sharp cut in numbers. Not that public affection for them has waned. They can't be made as cheaply as in the past.

This trend has been observed by the film producers during the past six months. And now with priori-

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Movie Exceptions Under New Act?

The entertainment field, and consequently the moving picture industry, has been named among the "restricted occupations" under the new Selective Service program. This means that physically fit men between 17 and 45 inclusive may not take jobs in it without permission.

A high government official, however, expressed the opinion that there may be exceptions made under certain conditions, since motion pictures are included in the cost of living index while other forms of entertainment are not.

That's why the motion picture industry was subjected to price freezing regulations, while sports, drama and concerts were excepted. Motion pictures may be essential in certain cases.

RKO Short Sub Total

RKO will offer 147 short subjects in 1942-43. This represents nothing unusual, 104 being the Pathe Newsreel.

Hayworth Champ

Rita Hayworth has been named by 25,000 American beauty experts as being the USA's champ redhead.

Aussies Yoo-Hoo Yank Brethren

When John W. Hicks, Jr., Paramount vice-prexy in charge of foreign sales, was in Toronto, he told much about Australia, where he had spent eleven years. You can't panic the Aussies.

Hicks just got a wire from Eric Solomon, publisher of The Film Weekly and former parliamentarian. It reads:

"Let all sections of the motion picture industry in the United States know all your Australian cobbers thrilled with the appointment of General MacArthur as supreme commander of Anzac area. Industry here extending hand of welcome to members of your fighting forces who with Anzacs will defend our common heritage in the Pacific."

Cobber, incidentally, is Australian for pal or buddy. Folks who remember their friends at such an ominous hour don't frighten easily.

Congrats Due Fisher

Frank Fisher of Empire-Universal became a pappa last week. It was the second time and second son.

Mono's 'Alaska Road'

Continuing its up-to-the-minute story production, Monogram will soon put into production "Alaska Road," story that deals with the building of the new United States-Canadian super highway to the arctic outpost.

No USA Price Top

The Wall Street Journal reports from Washington that movies are among those items exempted from the Prices Administration Law. In other words, no price ceiling.

Third Trip For 'Gone W. t. Wind'

The behemoth of all Hollywood productions, David O. Selznick's "Gone With the Wind," is returning for the third time. Again Metro-Goldwyn-Mayer, distributors of the production, is sending the picture out for national release in the same form that it was first shown when it had its world premiere in Atlanta, Ga., in December, 1939. It opened at the Astor

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Vaudeville in London

Douglas Keyes, manager of the Grand, London, heeded the call of the flesh recently and put in week-end stage shows. He has a seven-girl lineup and he builds a show with imported principals around it. Last week he featured the famed English star, Ella Shields.

The Grand is doing business too.

Check Titters and Guffaws; Terms: Per Hundred Howls?

To take the guesswork out of measuring audience laugh reactions to motion pictures Paramount has placed its "laughometer" in operation.

The graph-fader device provides the first complete graphic picture of audience response to comic situations in pictures and may prove to be one of the most useful inventions of the industry. It ties in with the footage of the film and shows exactly where the laughs come, how loud they are and how long they last.

Previously sound recordings have been made of audience reactions and played back in the sound department. This system has been discarded as impractical because it gives no real measurement of laughs apart from the ability of the ear to determine their volume and extent.

The purpose of a preview so far as the sound department has

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Quebec Exhibs Protest

A delegation of Quebec exhibitors took a trip to Quebec city and presented a strong case to Hon. J. A. Mathewson, Provincial treasurer, against the surtax on cinema operation. The official promised them consideration of their appeal.

In the group were Eugene Beaulac, secretary of the Quebec Allied Theatrical Industries; Charles Magnan of Malartic; J. O'Connor of Huntington, M. Gauthier, Sorel; Leo Choquette, Farnham; and Oliva Cote of Cartier.

'PARALLEL' PRESSES STUDIO'S RECORD

Reports have it that Columbia's drama of Canada, "49th Parallel," which is being shown in the USA as "The Invaders," has already become the second largest box-office draw in the studio's history and still going strong. "Lost Horizon" holds the record.

Canadian Film Weekly

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Sidney R. Kent

The death of Sidney Kent, president of Twentieth Century-Fox Corporation, came as a sudden blow to the industry, in which he occupied an honored place. All units of the industry paid tribute to the high regard in which he was held as a business man and an individual.

In many places throughout the world men who had known Sidney Kent observed a moment of silence in his honor. To his funeral in New York came the great and the lowly from every point in the United States and Canada.

The Rev. Dr. Harry Emerson Fosdick, in his tribute to the great leader, said: "Our friend lived a rich life, and now falls on sleep, honored by all who knew him, and deeply loved by his friends. The harvest of a fruitful life is safely garnered in, and the heritage is handed on to us."

Many paid the late Mr. Kent tribute in print. James O'Loghlin, Canadian general manager for Twentieth Century-Fox, who attended the funeral, said:

"The death of Sidney Kent transcends the immediate loss to our company of its chief. The loss to the motion picture industry is far greater. To us he was not only the chief, he was the friend of all and he was interested in the permanent welfare of each employee, big and small. Not only did he lead us but he worked with us as well. Sidney Kent, a real man, was the outstanding personality in the entire industry. He stood for everything that was right and even his opponents respected his opinions as being completely honest and conscientious."

Here are the words of others who expressed their sorrow:

Nate J. Blumberg, president of Universal, said:

"In the death of Sidney Kent our industry lost one of its finest men. He probably did more for the motion picture business than any other one man among our contemporaries. His fine knowledge of the problems as relating to distribution, production and labor were always of inestimable value and our business will ever be grateful to him. His death at this time, when we need the utmost in integrity and keen intelligence is especially tragic. I knew Mr. Kent for many years, so that from a personal standpoint, as well, his death is a great loss."

W. A. Scully, vice president and general sales manager of Universal, said:

"It is with heartfelt regret that I learned of Mr. Kent's death. The industry has sustained an irreparable loss; a wise and human leader is gone from it."

Harry Cohn, president of Columbia, said:

"Sidney Kent's death has removed a figure of great stature from the motion picture industry, which it can ill afford to lose. His counsel and thinking will be greatly missed."

Jack Cohn, executive vice president of Columbia, said:

"If ever there was a man in this industry absolutely irreplaceable, that man was Sidney Kent. It is for this reason I am so profoundly moved by his passing.

"In the course of my lifetime it has rarely been my experience to meet with a man whose knowledge of human nature was so great, whose spirit of tolerance so genuine. To do a thing because it was expedient never occurred to Sidney Kent. Rather was his attitude that 'Is it the right and honest thing to do?' Many are the men in this industry who owe everything they are, or have, to him. Quick to recognize ability in those about him, his faith in them remained unshaken thereafter. 'Friendship' was more than a mere word to him and fortunate, indeed, were those individuals on whom it was bestowed.

"There never was, and probably never will be, a better film man. The motion picture industry has every reason to mourn the loss of Sidney Kent and to join in the prayer: 'May God Rest His Soul'."

Taylor Explains ITA Position

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connections pretend to speak for a whole section of the industry," said Mr. Taylor, "and if the government accepts them, why, it can't be other than all right. I can understand the extreme difficulty under which the administrator is working. Not only has he been required to learn the intricacies of an unusual business but he has a great number of cases to decide on that would test the wisdom of Solomon."

Mr. Taylor explained that the ITA had not sought to establish an issue that would balk amicable relations. The inequality of representation was the seed of future disunity. The present dissatisfaction was like stirring up trouble. The ITA felt that the government's administrators should be made aware of this difference of opinion for the sake of a better understanding of their problems.

"Time alone," Mr. Taylor said, "will decide whether the administrator has made a happy choice in disregarding our protest. But in the interests of the industry and the national war effort, we are willing to await the decision of time."

Factors which led to the ITA protest, besides unequal representation, were the method of selection of delegates and resentment against the limited definition of the term "Independent" by three of four Indie delegates. These three came from the same organization and these claimed that members of mixed groups were not Independents.

Mr. Taylor cleared up some false impressions about Twentieth Century Theatres, of which he is the head.

"Some shadow has been cast," he said, "on the status of Twentieth Century Theatres. We have functioned for a number of years as an operating unit for a number of theatres owned in partnership with various individuals. These theatres always have been and will continue to be operated as Independent theatres. On the other hand, we have now enlarged to include some theatres for Famous Players."

The ITA, he reiterated, was anxious for harmony and fair dealing and would do all it could to serve them.

Pete Smith Renewed

MGM put a new three-year hook on Pete Smith, whose popular shorts have been coming out of that studio since 1931. Coming up is "Pete Smith's Scrapbook."

Fewer Westerns Being Planned

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ties, with American government emphasis on qualitative rather than quantitative production, lower budgeted westerns will go the way of the Red man and the buffalo.

This disquieting discovery came about in the following way:

In the belief that there always is a market for westerns, the number has increased the past several years. The idea hasn't panned out. The market for the ordinary westerns is almost definitely fixed and limited.

During the past year, 95 western series pictures were turned out. Add the special westerns made by the majors and the count is above 100, almost 20 per cent of Hollywood's entire output.

Republic made 32, four series of eight each. Monogram made 24 in three series of eight. Columbia had two series of eight. Universal made seven, Paramount and RKO six each, and 20th Century-Fox made four.

First to reduce westerns has been 20th, which released John Kimbrough after planning to make him a permanent western star. The studio doesn't intend to put money into western series again.

Two other majors are considering the chopping of western series, and have decreed lower negative costs. That demand is universal throughout the industry, even where westerns continue in the black.

Top budget westerns have not been affected, and their success contributed to the idea that all westerns were headed for good returns. This theory has been proved wrong.

Hollywood's Big Gift

The cinema city is getting to be a busy channel for money to every kind of war effort.

The other day film-makers presented the Red Cross with the largest sum ever raised by them for any charitable cause, $526, 768.

Joan Crawford's $112,420, which she received for "He Kissed the Bride," was the largest single donation. Cary Grant was next with $25,000, one-quarter of his salary for "Arsenic and Old Lace." Grant turned the rest over to the United Service Organization and the British War Relief.

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Get This, Men — A Laughometer

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been concerned is to establish the best sound level at which the picture should be played at subsequent screenings.

At the initial test of the laughometer during the preview of "Out of the Frying Pan," a picturization of the Broadway comedy, a graph revolving on a cylinder attached to the floor recorded the volume. It showed high frequency and low frequency corrections necessitated by audience response in the same fashion that the tone control on a radio is operated.

Then another pen was added to the mechanism to draw a graph picture of audience laughs. On the long roll of graph paper the recording director can also write his own suggestions as to sound-track changes or cuts, indicating the exact point in the footage after studying the oscillating line.

In the second reel of "Out of the Frying Pan," for example the antics of William Holden, Susan Hayward, Eddie Bracken, Robert Benchley and other cast members elicited such continuous laughs that a sound recording taken in the audience would not alone have shown where one laugh ended and another started.

The graph does, and it will be used at all future Paramount previews. It was developed by Loren Ryder, Paramount director of recording.

Columbia's Half-Year Net Over 700 Grand

Columbia Pictures' net profits for the six month period ended December 27, 1941, amounted to $739,749 after income and excess profits taxes, compared with a net profit of $307,006 for the corresponding period the previous year after federal taxes. During the period just reported, Columbia's federal income and excess profits taxes amounted to $776,963 and in the corresponding period of 1940, federal income taxes amounted to $67,210. Net income of Columbia Pictures for the six months, after all charges but before taxes, was $1,514,712, which figure compares with a net income of $374,216 for the same period of 1940, before taxes.

Due to Japanese invasions, Columbia's investments in branches in China, Malaya, the Dutch East Indies and the Phillipine Islands have each been written down to $1 by a charge to current profits. The corporation's profits in Spain, Denmark and other countries where they cannot convert local monies into dollars, have not been included as income.

Of Dubious Value

When you see a manager smiling all the livelong day you know that he's cracked the front pages with the name of his theatre and the current attraction. It doesn't happen often—and not always according to the boxofficer's wishes.

Up in Orillia the chief reader interest of the moment is the apprehension of two stickup guys after a 90-mile-an-hour chase and some shooting.

It seems these fellows picked up some girls in Toronto, started to stew, swiped a car, ran out of gas and money and tried to get some in what they thought was the easy way. They stuck up a doughnut shoppe but things didn't turn out as sweetly as expected.

In jail one of the girls, who seemed to be a foolish kid, told the story to a reporter of the Orillia News-Letter. Part of the story was this: "Then we walked up the street and saw Madeleine Carroll in 'Bahama Passage' at the Geneva. It was a good show and we enjoyed it very much."

The front-page stuff got very little pleasure out of manager Ralph Tiede and local supervisor Les Vicary.

We wish to assure the wise guys that Paramount's hurry-scurry press agent, Win Barron, didn't cook anything up here. It really happened—but it's more like a p.a.'s nightmare than a dream.

Vicary and Tiede are much more pleased with the fact that the News-Letter is running the serial story of "Captain of the Clouds."

Caught Cold

Harlan Rankin found himself underwearless upon arising the other morn. Not for a moment did Harlan think he was robbed. He knew just whodunit.

You see, Harlan has to maintain constant vigilance against the excessive patriotism of his daughter, Nancy. She swipes all his press books for old paper after he's finished with them—and sometimes before.

So that night Nancy explained that the Red Cross needed underwear for bomb victims. Heck, her daddy had lots so she took the handiest.

Look out you don't lose your shirt, Harland.

Added Excitement

The Australians, it seems, are taking the Japs in their stride. But Melbourne got some extra stimulation out of the rumour that Jimmy Stewart, the screen star, had arrived with the American forces. The Melbourne Sun sent a reporter out to check on it, then printed this:

"Mr. Smith went to Washington, but where has James Stewart gone?

"Some gossip mongers say he's in Melbourne. Others say he's in Brisbane. Movie magnates insist that he presented the Academy Award to Gary Cooper in Hollywood a couple of weeks back. We have also heard he's in California and Hawaii.

"By the way, we've just heard that Robert Taylor's in town, too."

Over on Queen street the Ace Theatre is playing "Navy Blue and Gold"—and the marquee reads: "Lieutenant Jimmy Stewart." Maybe screen credits will soon give the rank of the people involved.

General Matters

Jacqueline Lennon, daughter of the late "Bud" Lennon, has become engaged to an RCAF lad. . . . This is going the rounds: "Roses are red, violets are blue, sugar is sweet, remember?"... Manager Morrie Sasloff of the Ace was tickled the other day when he got a letter from deep in the heart of Texas. Chief man of a chain there wanted to know all about his "triplets" show and how he put it over. It featured the Ritz, Marx and Andrews trios. . . . Ralph Foster, who used to do screen reviews for News as A.A.F. and was lately of the Star, has joined the Ministry of Information in Ottawa.

Third Trip For 'Gone W. t. Wind'

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Theatre in New York City on March 31 at popular prices.

In the space of three years "Gone With the Wind" has already become a legend of the American screen. Almost four years in production, almost four hours in length, and reportedly costing some $4,000,000 to produce, it has won more awards, been seen by more people and has stirred more discussion than anything in the history of the movies. According to the latest survey conducted by the Audience Research Institute, 5,489,000 have seen "GWTW" more than once. 5,632,00 have seen it twice, while 457,000 have seen it three times or more.

The picture has shattered all records for theatre grosses and attendance. Following its gala premiere in Atlanta, where much of the action of the film occurs, it played roadshow engagements throughout the United States and Canada through 1940, and in January, 1941, it was shown once again with nothing cut but the prices.

Value of Food Shown in NFB Film

Use of food as an implement of war, to strengthen the health and morale of the conqueror nations while subject nations are exhausted and starved, is shown in "Food, Weapon of Conquest," latest release of the National Film Board in the "Canada Carries On" series made in cooperation with the Office of Public Information.

Authentic pictures taken in conquered Europe emphasize the ruthlessness of Germany in using hunger to devitalize and numb conquered peoples.

There is clear portrayal that Germany for years before the war recognized food as a decisive weapon, foresaw that those nations who eat longest will fight longest.

The film indicates how the North American farmer, master of the richest earth in the world, can plan his crops in terms of war strategy. It argues that new diets must be created to meet new tensions, foods enriched and balanced to sustain men fighting a lightning war, men and women spending long hours in factories and whole populations carrying on under the strain of air raids.

Canal Zone Film

Columbia's new picture "Canal Zone," based on American wartime air operations with Chester Morris, Harriet Hilliard and John Hubbard carrying the major roles, will be nationally released this month.

Digest of Reviews

Vitagraph

THE MALE ANIMAL

Payoff: A picture which has enough varied elements to appeal to such diverse breeds as professors and football fans at the same time. And others, too. It's **lively, funny and interesting.**

Story: Henry Fonda, professor of English, gets baited by Red witch-hunters when he tries to read Vanzetti's last speech to his class. It upsets the campus and his home life with Olivia de Haviland. Jack Carson is the old sweetheart, ex-football star, who renews his romance with Fonda's wife. Fonda gets his back up, wins his wife back and reads the disputed speech. Eugene Pallette does a good job as a Babbit.

Sizeup: There's some beautiful satire on football rally nonsense for those who catch on. The Intellectuals will come out of the ivory towers to see this one.

JUKE GIRL

Payoff: Lusty, brawling story of migratory workers and their frontier-like settlements. **Loaded with action** and Ann Sheridan. Ronald Reagan and Richard Whorf carry the male leads.

Story: Reagan and Whorf are a couple of hoboes heading for harvests. Sheridan is a hostess in low-class dancehalls relying on juke boxes for jazz. They meet in a town dominated by produce buyer Gene Lockhart, who squeezes the farmers. George Tobias revolts against Lockhart's domination and Reagan joins him, with Whorf going to the other side. A lynch mob wants to string up Sheridan and Reagan for the murder of Tobias but Whorf goes right again and helps stand it off.

Sizeup: Sex, singing, the underdog winning out and plenty of fisticuffs. Plenty to recommend it.

RKO

THE TUTTLES OF TAHITI

Payoff: A **thoroughly enjoyable** and relaxing picture filled with cheer. It has everything in it but villainy and pathos.

Story: The Tuttles are a happy-go-lucky, improvident and semi-moronic clan filled with the joy of living and with no thought of tomorrow. Thus it is a grand piece of escapist art. Charles Laughton, as Jonas Tuttle, is always in debt and gives only an occasional thought to it. But Providence sticks it nose in all the time—and right on time.

Sizeup: The casual attitude towards life of the Tuttles and their expression of it will provide a happy period for the audience. Charles Laughton is at his best in his most sympathetic role to date. Another splendid job is Adeline de Walt Reynold's playing of the grandmother. A large cast surrounds Mr. Laughton and in it are Jon Hall and Peggy Drake, sweethearts.

THE MAYOR OF 44th STREET

Payoff: Gangsters and jive—which means juveniles and jitterbugs. It's **fast and has such names as George Murphy, Anne Shirley and old-timer Richard Barthelmess.** Also Freddy Martin and his band.

Story: It's based on something unique out of Manhattan's recent doings—a gang of several hundred kids used to cheer or ruin performances. Here they mainly ruin things while being led by Rex Downing. Murphy, dancehall impressario and ex-hoodlum going straight, wins Downing over—but Barthelmess, ex-racket king just sprung, wins him back. Barthelmess is intent on taking over where he left off and has Murphy to beat.

Sizeup: It's okay for spots that want shooting sprees, etc. Plenty of good music. William Gargan is handy.

Columbia

TWO YANKS IN TRINIDAD

Payoff: Strong half of a double bill.

Story: Pat O'Brien and Brian Donlevy are a couple of racketeers who have a falling out. O'Brien joins the army on the lam and Donlevy does the same. They keep feuding until a heroic deed, which they share, unites them.

Sizeup: O'Brien and Donlevy offer their standard line, which is always popular with fans. That's about all there is to the picture. Strictly a personality display.

Regal

KID GLOVE KILLER

Payoff: A **crackerjack B mystery** that's more enthralling than many an A-budget offering. It makes most whodunits look 20 years behind the times in its easily-followed presentation of scientific crime detection methods.

Story: The mayor is murdered and Van Heflin, city criminologist, finds the killer through a trail of musclemen and reformers. You know who the killer is all the time but its engrossing to watch how he's tracked down in the new way.

Sizeup: Van Heflin, a fine young actor, will probably attract more patrons to this than was expected because of his performance in "Johnny Eager." And this will please them mightily. It's highly intelligent and everything that happens is extremely likely. Marsha Hunt is his assistant and the writers were smart in avoiding the scatterbrained character who crimps things. Instead Miss Hunt fits in perfectly. Lee Bowman and Samuel S. Hinds, as well as Eddie Quillan and John Litel, keep it moving fast.

Monogram

I KILLED THAT MAN

Payoff: Murder mystery that'll barely do.

Story: Ricardo Cortez, district attorney, runs down a poisoned needle thrower and exposes crime in high places.

Sizeup: Herbert Rawlinson and Jack Mulhall will catch the eye of old-timers. No horror, no excitement and little mystery.

Republic

THE CARTER CASE

Payoff: A good mystery story, fast and with occasional laughter.

Story: Fashion editor is bumped off and assistant district attorney James Ellison and his interfering sweetheart-reporter. Virginia Gilmore, turn up the killer.

Sizeup: Franklin Pangborn and Lynn Carver lend good service.

Paramount

HENRY AND DIZZY

Payoff: Suitable fodder for the Aldrich family fans. **Will** please them.

Story: The loss of a borrowed motorboat and how to pay for it leads Jimmy Lydon, as Henry, and Charlie Smith, as Dizzy, into humorous complications.

Sizeup: Mary Anderson, Warren Hymer, John Litel and Vaughn Glaser on hand.

New York Revivals

Dark Journey—1937 spy melodrama; C. Veidt, V. Leigh.

Evergreen—1935 musical comedy; J. Matthews, S. Hale.

His Girl Friday—1940 comedy; C. Grant, R. Russell.

Holiday—1938 comedy; Hepburn, C. Grant.

In Old Chicago—1938 drama; A. Faye, T. Power, D. Ameche, A. Brady.

King of Kings—1929. Life of Christ; H. B. Warner, J. Logan.

Lost Horizon—1937. Film dramatization of Hilton's novel; R. Colman, J. Wyatt.

Love from a Stranger—1937 psychopathic melodrama; A. Harding, B. Rathbone.

Mata Hari—1932 World War spy story; Garbo.

Scarlet Pimpernel—1935 castume drama; M. Oberon, L. Howard.

Things To Come—1936 dramatization of H. G. Wells' prophetic novel of the next World War; Raymond Massey, Cedric Hardwicke.

Mr. & Mrs. Smith—1941 marital farce; C. Lombard, R. Montgomery.

Navy Blue And Gold—1937 Annapolis football picture; Robt. Young, J. Stewart.

Northwest Passage—1940 technicolor adventure tale; S. Tracy, Robt. Young, W. Brennan.

Of Human Bondage—1934 drama; L. Howard, B. Davis.

Primrose Path—1940 drama; G. Rogers, J. McRea.

Prisoner of Zenda—1937 costume drama; M. Carroll, R. Colman.

Rembrandt—1937 historical; Chas. Laughton.

Slapstick Is Big Stuff Today

Film makers have gone back to slap-stick, but this time they carefully refer to it as "a more informal type of comedy."

The shift away from subtle sophisticated comedy, producers believe, is a result of the war. More and more the screen is reverting to the slam-bang type of fun-making.

Alexander Hall, a suave and adept director of sophisticated comedy, feels that a bit of slapstick won't do any harm in "He Kissed the Bride,," his next picture at Columbia with Joan Crawford and Melvyn Douglas as co-stars.

"Today," Hall says, "Hollywood is using the informal approach to comedy."

Heretofore an artificer with a sly subtlety, the director has abandoned innuendo to deal in more informal and elemental comedy.

Hall mentions the war hysteria prevailing in all parts of the world in explaining the current comedy trend. He feels that the people want their laughter in generous doses. The more fundamental the medium of hilarity, Hall says, the better it will click at the box office.

"And even in war time," the director adds, "the public is still the boss."

The director believes that the current emphasis on comedy among film producers is developing into more than the product of a cycle.

He points out that Hollywood picture mills are furiously grinding out one comedy after another. Slapstick has been introduced into all types of pictures, from western horse operas to usually serious drama.

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ECHOES and REFLECTIONS

THE LION'S ROAR

(Charles "Chuck" Riesner, expugilist, songwriter, author and MGM director, airs his views on comedy)

"There is no such thing as comedy. At least, not as a thing in itself. Laughs are brought about by contrasts," Riesner maintains. "The more contrast in a scene, the funnier it will be.

"Abbott and Costello have a physical contrast, one is large and the other small. Marie Dressler and Polly Moran had the same thing. The contrast of emotions also is found in both teams. One person has an inferiority complex, the other is superior. Often they have contrast of location—one is from the big city, the other from the country.

"Chaplin had an economic contrast. He always was pictured as a poor person, which gave the audience a superior feeling. The Marx Brothers are aesthetes through their music, which is a direct contrast with their appearance and actions.

"'Red' Skelton, Bob Hope and Benny make themselves inferior to their audiences, who know they are wrong and laugh at them for it. Harold Lloyd was a weakling who always was doing some stunt demanding strength, the opposite of what was expected.

"A mule isn't funny if seen alone. Yet, put the animal next to a fine, big horse and everybody will laugh at it. Why? Because of the contrast between the two. That's what I mean when I say there is no such thing as comedy in itself."

NEW YORK TIMES

(Columbia's "49th Parallel" is being shown as "The Invaders" in the USA)

Eighty per cent of "The Invaders" was filmed in Canada. Back at the Denham Studios, near London, the other 20 per cent was made, against faithfully reproduced Canadian interiors.

It all began because Canada, and its all-out war effort, appealed to the imagination of Michael Powell, British film producer and director. In his mind there began, some three years ago, to form a project: he wanted to make a film of Canada— not a mere travel picture of snow-capped mountains, waving wheat fields and busy cities, but a vivid and vital story of the Dominion in wartime, which would use mountains, wheat fields, prairies and towns as background for action as up-to-date as today's yelling headlines. The film crystallized, after almost two years of planning, travel and intensive work, into "The Invaders."

NEW YORK HERALD TRIBUNE

(Howard Barnes discusses the present function of the screen)

That Hollywood should be tough and bitter now seems to me a simple axiom. The screen has a great function as a popular, propagandistic artistic expression. It has two courses to follow in the months to come. It can help gird the nation to the vast effort that must be made for the duration of this second chapter in a world revolution. It can give surcease to tired and loyal workers in the common cause by merely entertaining them with what are commonly known as escapist shows.

NEW YORK TELEGRAPH

(Part of column by Leo Mishkin)

"That's just what I been saying," said the man with the red necktie. "I been saying it's time those guys in Hollywood made some pictures to show that it's no cinch, this war. And that it's going to take every ounce of guts we got to win it. And that the Nazis and the Japs and those Eyetalians —hell, they been fighting a long time now, and they musta learned a couple of tricks, and we gotta learn the same tricks, and better ones, and that's the way we'll win this war. What I mean, this thing ain't no pushover, that's what I mean. And the movies ought to show it, too."

"Sounds reasonable to me," said the barkeep.

THE FOURTH COLUMN

(J. V. McAree, the Globe and Mail columnist on the film "Cavalcade." The comment is taken from a 1934 book of his collected columns.)

We do not say it is the greatest film ever made, for we have not seen all the good films and we understand some magnificent ones have been made. But it is by far the best we have seen. We do not know when we have been so shaken in a theatre.

We do not recommend it for amusement any more than we should advise the reading of Tess of the D'Urbervilles for amusement. We recommend it particularly to all loyal British subjects, to those who love England and hope that her future may be great and clothed in dignity and peace. It was written by young Englishmen, and played by English men and women. In the literature of our race which has come out of the war it takes its place with Montagu's Disenchantment and Sheriff's Journey's End. If we were a dictator it would be compulsory for everybody to read the book, attend the play and see the film.

Fixing the Weather Man

There is one sort of weather forecast that's never wrong, and the government doesn't care a bit of it's announced.

It's a very simple forecast, such as was found at the top of a call sheet at Warner Bros. Studio. It read:

"The Gay Sisters. Stage 19. Interior Pedloch's office. Rain."

And sure enough, right promptly at 9 a.m. it started raining inside Stage 19. Barbara Stanwyk, George Brent, Donald Crisp — that's Pedloch—and Grant Mitchell were making the scene.

The office had four windows, and through those it was quite obvious that it was raining outside. Buckets, no less.

Providing the precipitation was the job of the technical department. A series of overhead sprinklers was set up, and a group of hoses fixed with nozzles directed against the windows. Wind machines were put in place and a waterproof tank was built along the floor and lined with fine shavings.

Workers in sou'westers, oilskins and boots were in charge. Director Irving Rapper wanted a steady downpour, and under his direction the workmen quickly got the proper amount of precipitation.

When the scene was being shot, the water sloshed almost silently against the window panes and dropped down into the tank. The sawdust kept it from landing noisily. Dialogue from the four principals was clearly heard, but the camera registered the undeniable fact that it was raining briskly "out of doors."

"It's a wonderful system," commented Miss Stanwyck. "I wish some such orderly method of irrigation could be arranged for my flower garden."

Schenk Loses Appeal

The U.S. Circuit Court of Appeals has upheld the convictions of Joseph M. Schenk and his personal bookkeeper, J. H. Moscowitz, for income tax evasion. Out on $10,000 bail, both men will carry their fight to the United States Supreme Court.

Schenck, who used to head 20th Century-Fox, was sentenced to three years and fined $20,000. The Government charged that Schenck had bilked it out of $189,000 in 1935 and $64,000 in 1936.

Film Major Hoople?

Guy Kibbee has made a recording as Major Hoople and Hollywood is checking it as possible film material. The Major Hoople comic apepars in more than 700 newspapers daily and weekly.

Mexicans Pick 'Kane', 'Fantasia'

Topping all Hollywood-made productions exhibited in Mexico during the year 1941, Orson Welles' first Mercury production "Citizen Kane" was named the best foreign picture, and Walt Disney's "Fantasia" the most technically perfect film by the Association de Periodistas Cinematograpicos de Mexico, (Association of Mexican Screen Critics) at the annual banquet recently held in Mexico City for the awarding of 1941 "Oscars" to the best native stars and productions.

Elaborately engraved diplomas of honor issued in favor of Orson Welles and Walt Disney, respectively, were received at the banquet by Manager Mox Gomez on behalf of RKO Radio as the distributor of both prize-winning films, which had the distinction of being the only Hollywood-made productions winning such awards.

An innovation in the shape of a trophy donated by President Manuel Avila Camacho of Mexico was awarded as first prize to the best native talkie, "Ay, Que Tiempos, Senor Don Simon" starring Arthur Cordova, the leading man recently arrived in Hollywood under contract to RKO radio and now getting ready for his initial assignment.

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Hop Low, that cunning little mushroom who gets out of step in the "Nutcracker Suite" sequence of Walt Disney's "Fantasia," RKO Radio release, may blossom out in another screen appearance. This new character by the ace animator has proven such a hit with screen audiences, that Disney is mulling a variety of picture ideas to utilize the figure again.

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Viscount Lord Castlerosse, columnist for the London Sunday Express, is author of "They Flew Alone," the Herbert Wilcox production co-starring Anna Neagle and Robert Newton which has just been completed in England for RKO Radio reelase.

Extortionist Guilty

Nick Dean, former Chicago night club operator, entered a surprise plea of guilty yesterday as his trial began in Federal Court on charges of conspiracy to extort more than $1,000,000 from major motion picture producers.

Federal Judge Grover M. Moscowitz, in accepting the change of plea, ordered that Dean appear for sentencing before Federal Judge John C. Knox on April 7, one day after Dean's co-defendant, Louis Kaufman, of Newark, N.J., goes on trial.

RALPH TIEDE of the Geneva, Orillia, had a very novel window display in a downtown jewelers window on "Bahama Passage". A small cedar chest, set in sand, overflowed with jewelry. A card with appropriate copy and 24 sheets explained things. On "Birth Of The Blues" Ralph distributed 500 blotters to the high school and put stickers on wurlitzer machines. Also had two record displays in downtown music stores.

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LLOYD GURR of the Century, Hamilton, on the opening of "How Green Is My Valley," had a man from the local radio station to see the picture and got a 15 minute radio review at 9.15, right after the news announcements. Gratis of course. One of the newspapers ran a story of the picture on the front page, also mentioning the name of the theatre. Lloyd is looking for big business and getting it.

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STEVE McMANUS of the Bayview, Toronto, visited a couple of the local schools, following a letter to the principal, telling of the special performance at 4.10 of "Dive Bomber".

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ERNIE WARREN of Midtown, Toronto, turned out 1,000 bookmarks on "Corsican Brothers," covered all large lending libraries, and also got stills in the public libraries on "Corsican Brothers."

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FRED THOMPSON of the Rex, London, placed window cards in the dining rooms of leading factories and car shops. A great idea for munition plants.

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THIS Victory Legion sure is going over with a bang and Mel Stephens had the front of his theatre literally stacked with salvage of all sorts brought by the children—and all through a drizzling rain. Get busy with the idea boys, it's sure bringing the kiddies.

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CHUCK SMITH of the Royal Theatre, North Bay, had an outstanding display on "International Squadron," completely filling both windows of a downtown store. It featured official pictures loaned by the RCAF who co-operated very willingly. A special background was created for the display which contained RCAF recruiting signs. He also placed a large cutout on top of the marquee, containing flags of the nations whose pilots are in "International Squadron". Window cards and radio spots were used too.

PAT DUNNE of the Century, Kitchener, had a smart idea which he tied up with the "Corsican Brothers." For instance he had a full sized window display in a tobacconist window. He had a still of Doug. Fairbanks Jr. smoking a pipe, along with 11 x 14's with copy reading "Arnold Bros. offer the fines tobacco values. The Corsican Bros. assure you of the finest in entertainment. Now playing at the Century." 100 window cards were spotted prominently around town as were several one sheet cut outs. These were made by the staff.

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PETE HARRISON, strictly on his pins, won special publicity for a short, "Splits Spares and Strikes." Pete went to the local bowling alley and made the announcement of this subject to different ladies' bowling leagues and gave passes for two to the ladies bowling the highest score for the two days the picture played. That's a real strike, Pete, keep knocking 'em down!

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ON "Sun Valley Serenade" Max Philips of the Grand, Sudbury, used a half-moon shaped compo-board display around the marquee. This display set, behind marquee lights, proved to be very attractive. He also plugged Glen Miller's Orchestra and music from the picture in a radio spot program. He also arranged a tieup with a local music dealer who plugged records from this picture over the store's public address system at peak business hours. This merchant lent him recordings from the picture for use on monsync two weeks in advance.

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STUART SMART of the Capitol, Port Hope, ran a teaser ad on "International Lady" with a cut of Ilona Massey and captioned "Wanted by the F.B.I. and Scotland Yard."

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LES VICARY of the Opera House, Orillia, used cutout door hangers on "Keep 'em Flying." (Incidentally, the kids went for these in a big way.) He had a blowup of the doorknob hanger for two weeks in advance in the lobby. He also paraded the local unit of the Air Cadets, as guests of the theatre, through the business section of the town, headed by the local Lions Club Boys band. The band played a few numbers in front of the theatre, the whole thing making a very attractive campaign.

Warners Film USAir Force

War in the air, as fought by the gallant young fliers of the United States Army's air service, will be depicted on the screen for the first time in "Air Force," a forthcoming production to be filmed on an epic scale by Warner Bros.

The action of the story, which will show American youth in training and in actual combat, will swing from Air Force headquarters to the training fields throughout the country and then to the far-flung battle zones where the intrepid young aviators are bringing new glory to the traditions of American arms.

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George S. Kaufman signed by Warner Bros. as producer-director-writer, beginning May 15 . . . Jack Benny checks in to start preparing for his stellar role in "George Washington Slept Here" . . . Hedy Lamarr dropping in at 20th Century-Fox of evenings, where George Montgomery has been working late . . . Rosalind Russell reports at Columbia for "My Sister Eileen," first picture under her new contract there . . . James Thurber, co-author, and Corp. Herbert Anderson, featured in the film, among the honor guests at Columbus, Ohio, world premiere of the "The Male Animal" . . . Deanna Durbin back from army camp tour.

Joan Leslie and James Gleason honored by Gaelic Association of Southern California as outstanding Irish players of 1941 . . . Paramount shelves "Botany Bay," story of Australia's settling, until Japs are beaten . . . Alan Curtis released by 20th-Fox, at own request, to freelance . . . Bette Davis returns from several weeks' stay at her New England home to start "No, Voyager," her next at Warner Bros . . . Carole Landis gets court approval of name change from Frances Ridste.

Para's 'China Pass'

"China Pass" is the title finally selected by Paramount for its film drama of American aviators aiding the Chinese in their long struggle with Japan. The production, which was formerly known as "Sky Over China," is based on an original story by Earl Felton and Theodore Reeves.

As part of its advance preparations on the picture, Paramount has engaged Royal Leonard, personal pilot for Chiang Ku-Shek for six years, to act as technical adviser, and to assist with the writing of the screen play. The cast has not been definitely chosen but Robert Preston has been mentioned for the lead.

Snips and Snaps . . .

Toughie

John Garfield, popular Warner star, who has the lead in "Dangerously They Live."

Busy Guy

Ronald Reagan, busy leading player, who has the top male role in Warner's grosser, "King's Row."

IT'S TRUE! By Wiley Padan

Ann AYARS
HOLLYWOOD'S NEW STREAMLINED CINDERELLA WAS BORN IN BEVERLY HILLS. HER FATHER IS A VOCAL COACH. AND HER MOTHER TEACHES PIANO!
CONRAD VEIDT
PLAYS A DUAL ROLE.... TWIN BROTHERS IN MGM's "NAZI AGENT" ONE BROTHER IS KIND and THE OTHER IS AN ARCH VILLAIN... A SABOTEUR!
THE STAMP COLLECTION USED IN THIS FILM IS AUTHENTIC... AND WORTH A QUARTER MILLION DOLLARS!
"VEIDT CHANGED HIS MAKE-UP 8 TIMES IN 1 DAY WHILE PLAYING VARIOUS SCENES IN THIS INTRIGUING MELODRAMA of BROTHER AGAINST BROTHER!"
leo

DOROTHY LAMOUR recently set up a record in Defense Bond sales. Upon completing her latest hit picture, "The Fleet's In," the star toured the nation at her own expense and rang Uncle Sam's bond register to the tune of $25,000,000.00!

AMERICA'S JITTERBUG NO. 1 —Betty Hutton. She scores a sensational hit as a singing comedienne in "The Fleet's In," Paramount's big nautical review of 1942!

STRIKE UP THE BAND...
BRING ON THE FUN...
GET READY, GIRLS...
COME ON THE RUN...
'CAUSE THE FLEET'S IN!
"The Fleet's In" • "When You Hear the Time Signal"
7 SINGY SWINGY SONGS!
"Not Mine" • "Tangerine" • "I Remember You" • "Arthur Murray Taught Me Dancing in a Hurry" • "If You Build a Better Mousetrap"
Starring DOROTHY LAMOUR · WILLIAM HOLDEN · EDDIE BRACKEN
JIMMY DORSEY AND HIS ORCHESTRA featuring Bob Eberly · Helen O'Connell
A Paramount Picture with Betty Hutton · Betty Jane Rhodes · Leif Erickson · Directed by VICTOR SCHERTZINGER
Screen Play by Walter DeLeon, Sid Silvers and Ralph Spence · Based on a Story by Monte Brice and J. Walter Ruben and a Play by Kenyon Nicholson and Charles Robinson

Nationally Released April 3rd at

CAPITOL, SASKATOON	IMPERIAL, TORONTO	ORPHEUM, VANCOUVER
CAPITOL, WINNIPEG	CAPITOL, CALGARY	CAPITOL, EDMONTON
CAPITOL, HALIFAX	CAPITOL, QUEBEC	CAPITOL, MONTREAL